

C A N N O N A R T G A L L E R Y

2012 CANNON INVITATIONAL

JANUARY 22 - MARCH 11, 2012

Robert Ecker Becky Guttin Roy Jenuine
Robert Nelson Sasha Koozel Reibstein

A guide for educators

TABLE OF CONTENTS

Steps of the Three-Part-Art Gallery Education Program	3
How to Use This Resource Guide	4
Making the Most of Your Gallery Visit	5
Why Should We Study Art?	7
Teaching for Critical and Creative Thinking	8
The <i>Artful Thinking</i> Program	9
About the 2012 Cannon Invitational Exhibition	10
About the 2012 Cannon Invitational Artists	11
Curriculum Connections	17
Pre-visit activities	19
Lesson one: <i>The Elements of Art</i>	20
Lesson two: <i>The Value in a Name</i>	22
Post-visit activities	24
Lesson three: <i>Still-Life Drawing</i>	25
Lesson four: <i>Create an Abstracted Still-Life</i>	27
Bibliography	28
Glossary	29
Appendix	32

STEPS OF THE THREE-PART-ART GALLERY EDUCATION PROGRAM

Resource Guide: Classroom teacher introduces the preliminary lessons in class provided in *2012 Cannon Invitational* resource guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.) On return from your fieldtrip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning.

Gallery Visit: At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing works first and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project: An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcome of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing artworks created with a variety of media and styles.

HOW TO USE THIS RESOURCE GUIDE

This resource guide allows teachers and students to investigate the artworks created by contemporary artists.

It is written for teachers to integrate these artworks with diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State English-Language Arts Standards. By spending time studying the included images, and teaching the lessons found in this guide, and participating in the tour and art project at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or by email and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the educator-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Chaperones and teachers must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

WHY SHOULD WE STUDY ART?

When we study art, we are developing an understanding of ourselves, our contemporaries, and people of the past. Art is part of our universal language—the human language—and it can be enlightening to compare the similarities and differences we have with each other.

The *2012 Cannon Invitational* is a collection of artwork in a variety of media or materials. Each work of art has been selected by the gallery curator. At the exhibit, your students will see paintings, drawings, photography, sculpture and examples of using mixed-media in a work of art, along with an installation piece. This is a wonderful opportunity for students to experience a variety of artwork and to discover what style of art interests them.

With some introduction to art terms and theories, your students will become art critics, able to judge for themselves a work's strengths and able to discover what appeals to their sense of aesthetics.

Included in this resource guide is a list of useful art terms, images, and pre-and post-visit activities. For this exhibition, the art terms will help students “see” the works of art with a critical eye.

Many of us feel that we know very little to nothing about art, and yet we are able to make decisions involving art daily, choosing one thing over another. We are continually evaluating, based on our own point-of-view, what is of special value to ourselves. Not everyone will have the same opinion. Quality is relative. Opinions of art vary between people, cultures, and eras. When approaching a new work of art, consider the following steps:

- Be open and receptive to new ideas
- Look and study the physical qualities of the piece
- Take time to become conscious of your personal reaction or emotion to the artwork

This is the beginning of a formal analysis. Art critics evaluate art at exhibitions and events. The art critic identifies how the various elements of art and principles of design affect the audience. Then they form an opinion about the works of art and share their views in newspapers, magazines, and books. Art critics and arts professionals agree that certain criteria must be addressed in order to fairly evaluate an art form.

Throughout these activities, ask your students to develop vocabulary of an art critic. Incorporate the use of these terms into your daily discussions. Help your students to realize that art is a different experience for everyone. Indeed, the world would be boring if we all liked all the same things and expressed ourselves in the same way. Ask your students to see the art as the artists intended it. Ask also if they find the artwork personally appealing and satisfying.

Your students will see more than meets the eye as they continue to study art.

TEACHING FOR CRITICAL AND CREATIVE THINKING

Students engage in critical thinking when they are encouraged to:

- Seek a clear statement of the problem or question.
- Gather, judge and connect relevant information in order to be well informed.
- Monitor their own thinking and progress without making judgment.
- Be open-minded.
- Identify and challenge assumptions.
- Consider other points of view.
- Seek alternatives.
- Determine the factual accuracy and strength of an argument or claim.
- Determine credibility of a source.
- Strive for precision, definition and clarity.
- Remain central to the main point.
- Support their positions with sufficient evidence and reasons.
- Change a position when evidence and reasons are sufficient to do so.

Students engage in creative thinking when they are encouraged to:

- Generate many ideas.
- Seek alternative solutions to a problem situation.
- Come up with unusual and innovative responses.
- Go beyond the ordinary and obvious.
- Expand or elaborate on an idea.
- Be different from others.
- Take conceptual risks and expose themselves to failure and criticism.
- Make connections between things.
- Dream, fantasize and visualize mental images.
- Be inquisitive.
- Persist with a problem where others may give up.
- Plan and develop an idea before committing it to materials.
- Rely on inner-self rather than others to determine the worth of their work.
- Predict possible outcome without complete information.

This information was taken from:

Roland, Craig. *"It's the Thought That Counts,"* National Art Education Association Conference, New York City, March 2001.

THE ARTFUL THINKING PROGRAM

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of Artful Thinking Routines

- help to easily integrate art with other curriculum area especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints, and reasoning

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at <http://pzweb.harvard.edu/tc/overview.cfm>

ABOUT THE EXHIBITION

Curator's Statement

Since the William D. Cannon Art Gallery opened its doors twelve years ago, we have shown the work of hundreds of local artists in our juried exhibitions. These exhibitions by their very nature are lively and eclectic presentations of a variety of media, styles and artists. But artists usually have only one or two works included in a juried exhibition – enough to whet the appetite perhaps, but not quite enough to get a full appreciation of their work. So in 2004, the annual juried exhibition became a Biennial, with an Invitational exhibition presented in the alternating years. For this fifth Invitational, it has been my privilege and pleasure to select the following five artists – Robert Ecker, Becky Guttin, Roy Jenuine, Robert Nelson, Sasha Koozel Reibstein – from the sixty-one artists featured in the 2011 Juried Exhibition. This exhibition, a unique amalgamation of the work of five San Diego County artists, is designed to appeal to a broad audience, one that crosses over into various disciplines and areas of interest.

It is with great pleasure that the City of Carlsbad's Cultural Arts Office presents the William D. Cannon Art Gallery's fifth Invitational Exhibition and the accompanying catalogue. An undertaking such as this relies on the efforts of many people and organizations. I would like to thank the Jurors of the 2011 Juried Biennial, Peter Frank, art critic for the Huffington Post and Senior Curator at the Riverside Art Museum, Riverside, and Larry Baza, Co-Director of Noel-Baza Fine Art, San Diego. Jurors Frank and Baza selected 61 works of art by 61 artists from over 1100 images submitted by 239 artists.

Thanks to their terrific work on the Biennial, my task of selecting just five artists for this Invitational was that much easier...and difficult! Thank you also to the Carlsbad Friends of the Arts for partnering with the Gallery on the Biennial and providing funds for this catalogue. I am also grateful to the members of the Gallery Committee for their invaluable support and advice, and the Cultural Arts Office staff members, who continue to do work with zeal and passion. Thank you to Leah Roschke for designing the catalogue and exhibition announcement. Finally, I would like to thank all the talented artists who have participated in the Cannon Art Gallery's Juried Exhibitions and to the five artists participating in this fifth Invitational. As always, the artists play an invaluable role in organizing this exhibition, and each created new work for the show. It has been my pleasure working with such gifted and dedicated people.

Karen McGuire
Curator

ABOUT THE 2012 CANNON INVITATIONAL ARTISTS

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein

Robert Ecker • Becky Guttin • Roy Jenuine • Robert Nelson • Sasha Koozel Reibstein



Robert Ecker

Born in Waynesboro, PA

Resides in Escondido, CA

BS, Education, 1958, Shippensburg University, PA

Pennsylvania Academy of Fine Art, 1959-1960

MFA, Pennsylvania State University, 1965

Robert R. Ecker currently lives in north county San Diego and suburban Philadelphia. He taught in the art departments at Washington State University 1965 to 1972 and the University of Colorado at Boulder 1972 until 2001.

In 1977 he taught aboard the SS Universe in a three month around-the-world voyage with the Semester-at-Sea program. Last year he was a recipient of the Juror's Award of Merit at the 2011 Juried Biennial at the Cannon Gallery and a Fellowship from the Pennsylvania Academy of Fine Arts during its 112th Annual Exhibition in Philadelphia. He has had more than thirty solo exhibitions in the U.S. and abroad and has been included in more than 150 national and international group exhibitions where he received 30 prizes and purchase awards, including the President's Purchase Award at the Society of American Graphic Artists 58th National Exhibition in New York City and the Award of Merit at the First International Small Print Exhibit in Seoul, Korea. His work is in numerous public and private collections including the National Collection (Smithsonian), Yellowstone Art Center, The Printmaking Workshop, New York City, Boston Printmakers, Benziger Family Winery, Denver Art Museum, Pratt Graphics Center, Library of Congress (Pennell Fund Purchase) and the Crocker Museum in Sacramento. Ecker married the former Jean Beard of Waynesboro PA in 1958. They have four children and nine grandchildren.

Artist Statement

When art shifted in my mind from an interesting pastime to visions of a life's work because of my wife, Jean, and geometry. The subject brought us together in high school and both still keep my imagination humming. In college I fell under the spell of Plato's world of "forms" and continue to believe that as far as humans are concerned words and ideas are more real than things. Not that I trust words to explain works of art, you understand, but I still hold to the idea of truth in art and the acts of painting and observing are how I engage with it. In other words, art is my way of meditating. Beyond that, what, why and wherefore are impossibly complicated mysteries that become more so with passing years. Some years ago I settled on this conclusion: Art always has been and always will be about love and death. The rest is just politics.

**Becky Guttin**

Born in Mexico City

Resides in San Diego, CA

Degree (teaching Hebrew and Yiddish),
Mexico City.

Becky Guttin was born and raised in Mexico City. The education she received from her parents was enriched with museums visits, art conversations, reading and meeting with artists. That's where her passion for art

started. All the family trips, together with the numerous working trips, have enriched her professional and personal life. Guttin has been a guest lecturer at biennales, conferences and universities; she has received art prizes and has participated in several residencies and has been featured in 31 solo exhibitions in Mexico, the United States, Europe and Israel. Her pieces are part of permanent collections in museums, and in private and public spaces, such as universities, consulates, sculpture parks, cultural centers, hospitals, and schools. She also has done volunteer work at Scripps Hospital Encinitas, where she led art therapy workshops for five years. She has an independent studio where she continues dealing with drawing, sculpture, photography, installations and video.

Artist Statement

I tend to utilize objects and materials as I encounter them. These materials inspire me significantly, and I try to retain their original form and presence as I work with them. My purpose then is to recover and recycle these often ignored objects. By merging materials with references, both physical and implied, from my own cultural background, new situations are formed. I seek to establish associations by contrasting the rational and the irrational, the organic and the inorganic, household objects and processed materials, to attain new understanding and meaning enriching what already is.



Roy Jenuine

Born in San Gabriel, CA

Resides in Leucadia, CA

BFA, Furniture Design, San Diego State University, 1979

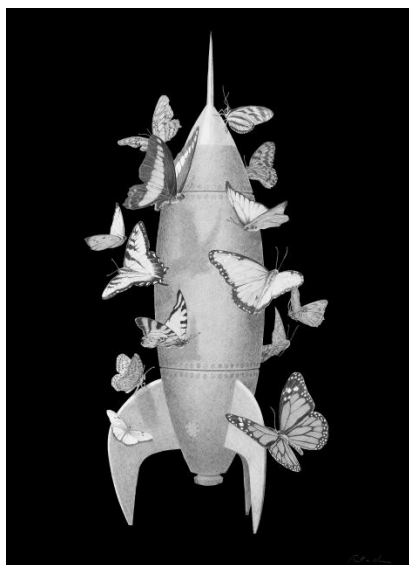
Humboldt State University, 1975-1976

Roy Jenuine was born in San Gabriel, California and grew up in Norwalk, Ca. In 1977 he worked at Arcosanti, an experimental, green-designed city in the

Arizona desert. He attended Humboldt State University before graduating from San Diego State University with a B.A. degree in Fine Arts- Furniture Design in 1979. Roy has taught woodworking and furniture design at Mira Costa College. In addition to working for private clients, he worked in Japan building furniture for a wedding chapel in Karuizawa. He has made his living as a designer craftsman doing interior design, furniture, and architectural mill work for homes, mostly in North San Diego County. From 2004-2006 he restored and added to his own home which had been relocated when it was moved from Cardiff to Leucadia years earlier. The things that influence him are folk arts, architecture, salvage yards, smoking accoutrements, extreme sports, camp store finds, and camping near the ocean.

Artist Statement

I tend to utilize art materials that I can easily shape, form, and paint. Wood and plywood are the most immediate for me. Wood is more of a pleasure to work with, but I use plywood sometimes because it is made in such a way that its strength is multi-directional. I use found objects sparingly. Most often I use found materials that I reshape and reuse, like redwood in "Untitled Redoubt." In this show I also used papier-mâché for some of the backdrops in pieces, mostly out of concerns of weight, waste, and economy. Also, for the ease of placing my shaped metal and wood parts in front of these forms.



Robert Nelson

Born in Florida.

Resides in Spring Valley, CA

Retired Navy

Graphic Design Degree, Platt College, San Diego, CA

Robert Nelson was born in Florida and moved to Los Angeles at age seven. He became interested in art in high school and was a fine art major in college. He joined the Navy before he finished college. After returning from the Navy he attended Platt College in San Diego and studied Graphic Design. It was his work as a graphic designer that reawakened his interest in fine art. Over the past four years he has committed himself to working seriously as an artist.

Artist Statement

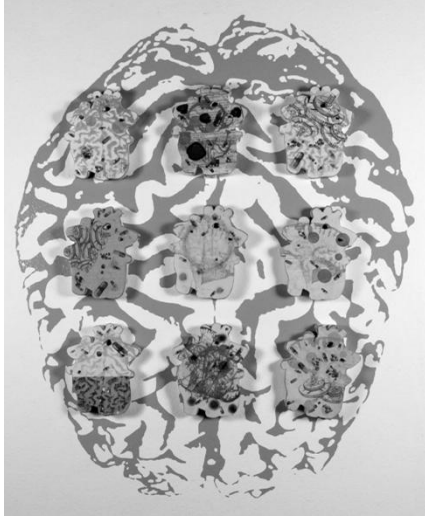
It comes down to one's world view. Some are lucky enough to develop a world view through acquisition of unbiased knowledge, but the view of many is preordained by culture, or manipulated by institutions. The world today is striking in its defined sides. How can there be such distinct good and evil in the world while everyone in their heart is on the side of good and clearly sees the side of evil?

What of technology? It will undoubtedly bring us wonders. Will it be our redeemer? Will we need a redeemer? Will the technology we surrender ourselves to be the downfall we need redemption from? It's fascinating how meanings can change depending on point of view.

While my work don't necessarily have specific meanings, they can be seen as making some kind of sense, if not logically, then at a gut level that might not always be explainable. The goal is an image that works on an immediate level but can also be appreciated in a deeper way. Hopefully viewers will find something in an image that is personal to themselves.

Children's toys are usually seen as possessing innocence. It's intriguing that a toy can, at once, be innocent and menacing. Toys become a vessel for different ideas.

These images can be, to some degree disturbing, as the world can be disturbing, but that doesn't mean one cannot still be amused.



Sasha Koozel Reibstein

Born in Boston, MA

Resides in La Mesa, CA

MFA, 2005, Massachusetts College of Art, Boston, MA

BFA, 2000, University of Michigan, Ann Arbor, MI

Sasha Koozel Reibstein was born in Boston, MA and raised in Philadelphia, PA. She received dual BFAs in Ceramics and Painting from the University of Michigan and her MFA in Sculpture from the Massachusetts College of Art. She has been living in La Mesa, CA since 2006 and is now an Associate Professor of Art and Head of the Ceramics Program at Palomar College. The southern California landscape and lifestyle have encouraged a more organic turn in her work.

In recent years, she has been a resident artist in China, Denmark, Hungary and Germany. Her work has been exhibited nationally and internationally including a solo exhibition in Berlin entitled, "New World." In 2008, she won the National Council for the Education of Ceramic Arts' International Resident Artist Award and initiated Palomar College's Boehm Gallery Ceramics Biennial.

Artist Statement

Through sculpture, I am interested in questioning our relationship with the physical world, from the environment in which we live to our own bodies. Advances in medicine and science, which have brought us an incredible amount of new knowledge. We have become more detached from our intuitive understanding of our physiology. We have cloned pets, depleted our natural resources of water and oil and turned communication into an art of the fingertips. Through our use of pharmaceuticals we are redefining our methods and scope of control over our own bodies.

In recent work, I am delving into the world of pharmaceuticals and consumption. We often take pills not only for medication but as nutritional supplements, creating a regular diet in capsule form. I enjoy that pills are color-coded and create a bright visual landscape referencing candy and therefore becoming more appealing. I decal each pill with an invented brand name such as "Spazmonal" and "Poppafex", making fun of the ridiculous yet marketable names given to current prescription medications. These works also often include barcodes and serial numbers referencing the anonymous system of numbering that our society has adopted for labeling both objects and humans. In conjunction with my handbuilt forms, I use techniques of stenciling, screen printing, decals and mold working to allow crisp lines of mass production to interact with more emotive and organic handbuilt elements. These pieces are simultaneously humorous and morbid, reflecting our cyclical dependence on technology and chemically engineered supplements.

My aim with these works is to investigate our relationship with ourselves alongside the unknown effects of consumption and production.

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Arts and English-Language Arts lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

1.0 ARTISTIC PERCEPTION

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 CREATIVE EXPRESSION

2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

4.0 AESTHETIC VALUING

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

Grade 4

1.0 ARTISTIC PERCEPTION

1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

2.1 Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).

2.7 Use contrast (light and dark) expressively in an original work of art.

4.0 AESTHETIC VALUING

4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.

English-Language Arts Content Standards for California Public Schools

Grade 3

1.0 Listening and Speaking Strategies

Comprehension

- 1.1 Retell, paraphrase, and explain what has been said by a speaker.
- 1.2 Connect and relate prior experiences, insights, and ideas to those of a speaker.

Organization and Delivery of Oral Communication

- 1.5 Organize ideas chronologically or around major points of information.
- 1.6 Provide a beginning, a middle, and an end, including concrete details that develop a central idea.
- 1.7 Use clear and specific vocabulary to communicate ideas and establish the tone.
- 1.8 Clarify and enhance oral presentations through the use of appropriate props (e.g., objects, pictures, charts).

Grade 4

1.0 Listening and Speaking Strategies

Comprehension

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
- 1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.
- 1.3 Identify how language usages (e.g., sayings, expressions) reflect regions and cultures.
- 1.4 Give precise directions and instructions.

Organization and Delivery of Oral Communication

- 1.5 Present effective introductions and conclusions that guide and inform the listener's understanding of important ideas and evidence.
- 1.6 Use traditional structures for conveying information (e.g., cause and effect, similarity and difference, posing and answering a question).
- 1.7 Emphasize points in ways that help the listener or viewer to follow important ideas and concepts.
- 1.8 Use details, examples, anecdotes, or experiences to explain or clarify information.
- 1.9 Use volume, pitch, phrasing, pace, modulation, and gestures appropriately to enhance meaning.

Pre-visit activities

LESSON ONE:

The Elements of Art

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

This lesson will prepare your students for their upcoming visit to the William D. Cannon Art Gallery by providing them with an opportunity to view and discuss some of the artwork that is on display in the *2012 Cannon Invitational* exhibition. Leading students through the I See, I Think, I Wonder *Artful Thinking* routine will allow the students to carefully observe each image located in the resource guide. This careful observation will enhance students understanding of the Elements of Art. The Elements of Art are sensory components used to create works of art: line, color, shape, form, texture, value, and space.

Materials/Resource Guide Images

- Image 1: Robert Rodgers Ecker, *The Persistence of Imagery #8: Anthro-apologist for AJK*, 2011
- Image 2: Betty Guttin, *Tecomates, Acocotes, Guajes and Sirianes*, 2012
- Image 3: Roy Jenuine, *Swarm of Can Openers*, 2011
- Image 4: Robert Nelson, *A Good Rabbit—The Robots Will Fix That*, 2008
- Image 5: Sasha Koozel Reibstein, *Cycle*, 2009
- Appendix: Elements of Art bulletin board materials

Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. Consider creating or having the students create hand motions to go along with each Elements of Art to encourage embedding their meaning into the students long term memory. All works of art incorporate one or more of the elements of art.
- Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.
 - **Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

- **Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.
 - **Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.
 - **Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.
 - **Space:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.
 - **Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.
 - **Value:** The lightness or darkness of a hue or neutral color.
- Engage your students in a conversation about the selected group of images included in the *2012 Cannon Invitational* resource guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-10 minutes per image. The Artful Thinking routine is located on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.
 - Ask your students to keep their new vocabulary words in mind when they visit *2012 Cannon Invitational* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

Extension

- Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.



LESSON TWO:

Value in a Name

Related Subjects:
Visual Arts

Class Time Required:
One to two 60-minute class sessions

Lesson Overview

In this lesson, students will learn about the Element of Art, *Value*. They will then create an interesting composition using “alphabet stencils” to design your first name, while emphasizing various values.

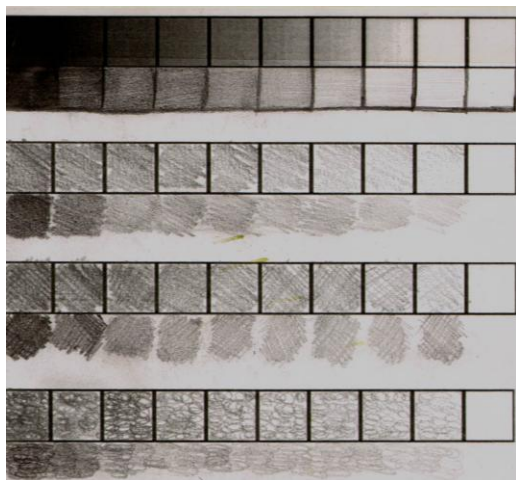
Materials/ Resource Guide Image

- Image 4: Robert Nelson, *A Good Rabbit—The Robots Will Fix That*, 2008
- Alphabet “letter” stencils or letters can be drawn freehand in block lettering
- Pencils (one set per student)
- Erasers
- White drawing paper (9” x 12”)
- Pencil sharpener(s)
- Appendix: Value scale (one per student)

Procedures

- Teacher preparation: Review lesson in its entirety and complete a sample project. It may be helpful to also review vocabulary in Lesson One.
- Begin this lesson by using I See, I Think, I Wonder *Artful Thinking* routine using Image 4 found in the inside pocket of this guide.
- Introduce and briefly define the “Elements of Art: line, shape, form, and space placing the emphasis on value.”
- Introduce art project. Define and discuss art terms; line, shape, value, and composition.
 - **Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.
 - **Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.
 - **Value:** The lightness or darkness of a hue or neutral color.
 - **Value Scale:** Scale showing the range of values from black to white and light to dark.

- Show samples of what the “finished” project will look like. Demonstrate how to create six different values using a pencil. This can be achieved by how hard or light you hold down the pencil.
- Explain to the students that they will be drawing an artwork emphasizing the use of value.
- Students will be complete a value scale to learn how to achieve lightness and darkness using their pencils.
- Tell the students that they will need to “show” six different value of gray in their finished work of art



Sample Value Scale

- Once students have completed the warm-up activity, ask them to begin creating their composition using the alphabet stencil or drawing freehand using block lettering. Letter stencils may be overlapped upon each other to create an interesting design. Once the shapes are defined—have students fill in the shapes using a gray value scale.
- Demonstrate how to use the stencils and to overlap the letter to create an interesting composition.
- Lastly, remind students to place their name and date on the back of their finished work of art.

Extension

Critique the work in progress and at the end. Ask students to discuss what they learned, liked or noticed while they were creating their work of art. Listen for appropriate use of vocabulary.

- Did students create an interesting composition using overlapping—show skills in observational drawing?
- Did students use tools to show a full range of values? Vary line quality—thickness/value? Show the five principles of shading (Highlight, shade, shadow, reflected light and back shading)?

Post-visit activities



LESSON THREE:

Still-Life Drawing

Related Subjects:

Visual & Performing Arts,
Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

Students will develop skills in observational drawing. Students will draw from life and create interesting composition by overlapping the pieces creating depth. Lastly, students will create depth through use of lights and darks.

Materials/Resource Guide Image

- Image 1: Robert Rodgers Ecker, *The Persistence of Imagery #8: Anthro-apologist for AJK*, 2011
- 2B/2H Pencils
- 6B Pencils, optional
- Paper towels or newsprint
- White Drawing Paper (9" x 11")
- Erasers
- Objects for the still-life (i.e., tablecloth, shells, fruit, cans, bowls, flower vases—simple shapes)
- Appendix: Viewfinders

Procedures

- Teacher preparation: Begin by collecting and setting up a “still-life” on a table centrally located and visible from all classroom seats. Hint: use simple objects for your still-life. (i.e., boots, drapery, shells, jars, etc.) Simple objects that will have good form and maybe some texture work well.
- Ask students to hold their viewfinder in one hand (non-drawing hand) and to close one eye. Extend out their arm to “capture” the view that they would like to recreate. Now students may begin drawing their composition. Have them start by drawing the larger shapes first. Direct them to draw lightly to begin their composition and then gradually fill in.
- Refer to Image 1 in the resource guide. Remind them how to achieve various lights and darks by how hard or light they are pressing onto the paper.
- Critique the work in progress and at the end. Did students create an interesting composition using overlapping? Did students full range of values?
- Ask students what they learned, liked or noticed while creating their work of art.

Extension

Display the completed works of art.

- School office space or classroom. Highlight the works of art by mounting them onto mat boards to create an implied frame.
- Ask students to create an *Artist Statement*. The artist statement may include the following information: artist's name, title of the work, type of media, and additional information about the art making process or student's interest in art.
- Host an art reception. Have refreshments to honor the artists and completed works of art. Ask students to stand next to their works of art and speak about their art making process.



LESSON FOUR:

Create an Abstracted Still-Life

Related Subjects:
Visual Arts

Class Time Required:
One 60-minute class session

Lesson Overview

Students will create an expressive, abstract composition based on real objects.

Materials

- 2B/2H Pencils
- Oil pastels or colored pencils
- White Drawing Paper (9" x 11" or 12" x 18")
- Erasers
- Rulers
- Objects for the still-life (i.e., tablecloth, flower vase—simple shapes)
- Appendix: Viewfinders

Procedures

- Starting with a piece of white drawing paper, have the students draw a vase that takes up most of the paper. To help with making a symmetrical shape, you can hand out scrap paper that is about 5" x 8", fold it in half, have them draw their vase and cut. This can be used as a template, if desired. After the vase is traced, add in a few simple flowers.
- Using a ruler, dissect the image by drawing about 7 or 8 rotating lines all the way across the paper. The goal is to have a lot of medium size shapes to color.
- All of the shapes inside the vase and flowers are colored with warm colors: red, orange and yellow. All of the shapes on the outside are colored with cool colors: blue, green and purple. The students are to color all the shapes lightly first, and then chose one corner that gets shaded darker with the same color they used for the first layer.
 - **Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).
 - **Cool Colors:** Colors suggesting coolness: blue, green, and violet.
 - **Warm Colors:** Colors suggesting warmth: red, yellow, and orange.
- Ask students what they learned, liked or noticed while creating their work of art. Listen for appropriate use of vocabulary.

BIBLIOGRAPHY

Resources used in the development of *2012 Cannon Invitational* resource guide.

“Artful Thinking” Project Zero at the Harvard Graduate School of Education.

<http://www.pz.harvard.edu/at/routines.cfm>

Accessed on 29 Nov. 2011

“The Elements of Art.” J. Paul Getty Museum.

http://www.getty.edu/education/for_teachers/building_lessons/elements.html#line

Accessed on 5 Dec. 2011.

“Contour Drawing With Shading” by Ken Schwab.

<http://www.princetonol.com/groups/iad/lessons/high/kenshading.htm>

Accessed on 14 Dec. 2011.

Roland, Craig. "*It's the Thought That Counts*," National Art Education Association Conference, New York City, March 2001.

GLOSSARY

Acrylic Paint: This water-soluble paint is made from synthetic materials and has good adhesive qualities. It is fast drying, and can be diluted with water and easily mixed to make a variety of colors.

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

Additive: Additive refers to the process of joining a series of parts together to create a sculpture.

Art criticism: An organized system for looking at the visual arts; a process of appraising what students should know and be able to do

Background: The part of the picture plane that seems to be farthest from the viewer.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Figurative: Representing forms such as humans or animals rather than ideas or patterns.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Graphite: A soft, steel-gray to black material, generally manufactured in the form of a hexagon, with a metallic luster.

Installation art: The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Line: A line is an identifiable path created by a point moving in space. It is one dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Middle ground: Area of a two-dimensional work of art between foreground and background.

Mixed media art: Mixed media art refers to artwork that is made using more than one medium or material.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Representational: An art form that is inspired by the visible world and the completed art form contain recognizable subjects.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Still life: Arrangement or work of art showing a collection of inanimate objects.

Style: Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

Stylized: Constructed of elements or objects that would represent something completely different if removed from each other. The elements are not exaggerated; they are used in a manner other than their original purpose.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.


Three-dimensional: Having height, width, and depth. Also referred to as 3-D.

Two-dimensional: Having height, and width but not depth. Also referred to as 2-D.

Value: Lightness or darkness of a hue or neutral color.

Appendix

We visited the
William D. Cannon Art Gallery
and viewed the
2012 Cannon Invitational
exhibition.



We learned about
five different artists
who displayed their
artwork in the

2012 Cannon Invitational.

A large, light gray number '2012' is positioned in the background, centered horizontally and vertically. The digits are thick and stylized, with the '0' being a simple ring and the '1' and '2' having a modern, geometric feel.

Robert Ecker

Becky Guttin

Roy Jenuine

Robert Nelson

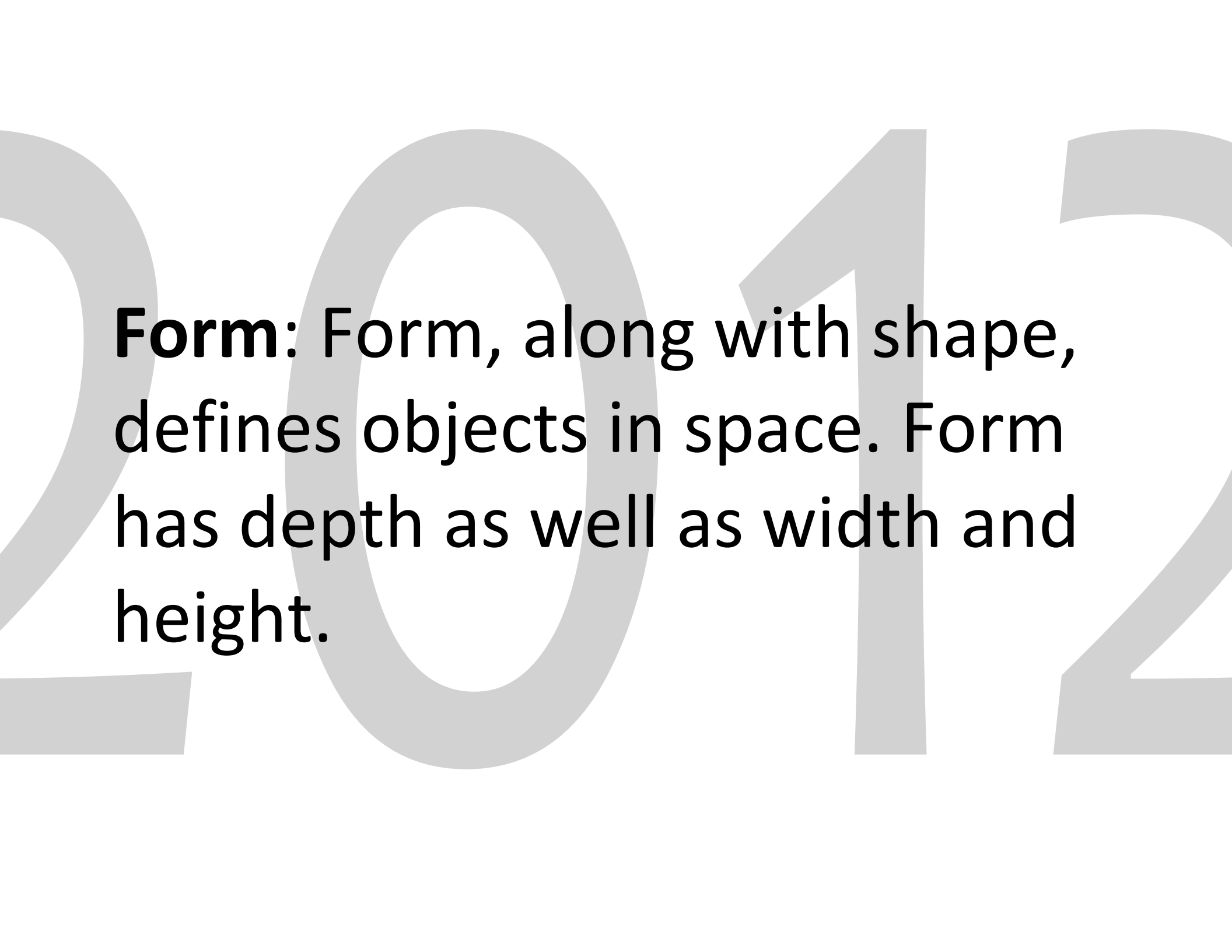
Sasha Koozel Reibstein

We also learned about the
Elements of Art.

Elements of Art are sensory
components used to create
works of art: line, color, shape,
form, texture, value and space.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

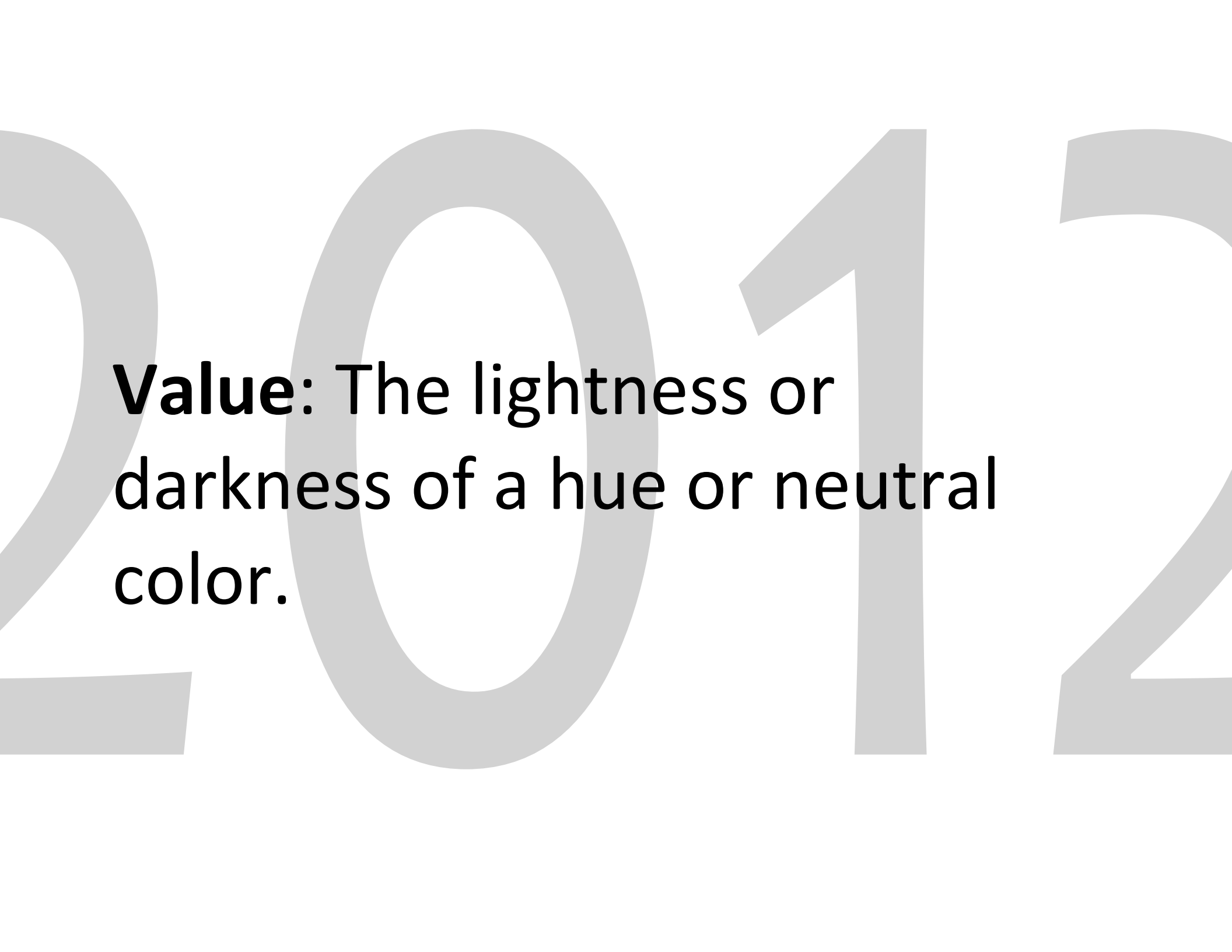
The background of the slide features the year '2012' in a large, light gray, sans-serif font. The numbers are positioned behind the main text, with the '2' on the left, '0' in the middle-left, '1' in the middle-right, and '2' on the right.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.



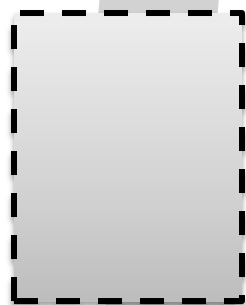
Value: The lightness or darkness of a hue or neutral color.

Value Scale

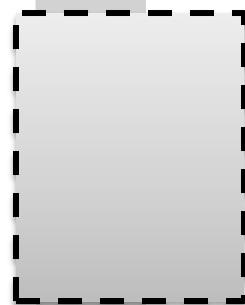
Name _____

Date _____

Viewfinder



Viewfinder



C A N N O N A R T G A L L E R Y

2012 CANNON INVITATIONAL

JANUARY 22 - MARCH 11, 2012

The William D. Cannon Art Gallery's Three-Part-Art gallery education program for the fiscal year 2011-12 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation, and the Carlsbad Friends of the Arts. Funds for busing are provided in part by a donation from Mrs. Graciela Quesada.

The Cannon Art Gallery is a program of the Cultural Arts Office / City of Carlsbad.

William D. Cannon Art Gallery
Carlsbad City Library complex
1775 Dove Lane
Carlsbad, CA 92011

